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In This Issue:

Newspaper Advertisements
and Fashion Drawing

By

ROBERT H. SCHULZE

and

Y. M. C. A. SCHOOL NEWS

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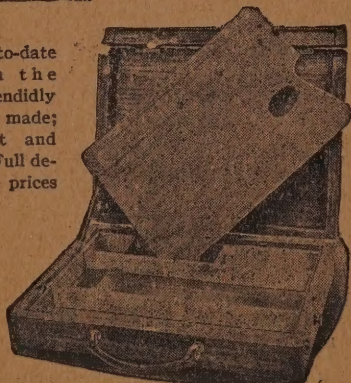
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WAR"
BY
ALBERT
EUGENE
GALLATIN



"READY TO
START,"
FROM A
LITHOGRAPH
BY
JOSEPH
PENNELL
(See page 5)

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

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No. 7

Joseph Pennell Urges Art Centre for New York City

Joseph Pennell, eminent artist, critic, art editor of *The Brooklyn Eagle*, and Secretary of the New Society of Artists, in an interview recently played the laxity among American cities and the government in caring for the fine arts.

"Art is not recognized here," he said. "Even in Russia there is a Minister of Fine Arts. England has a Department of Art under the Board of Education. In Germany, since the war, the Royal Palace has become filled with decorative arts from the early days of the country, and the palace of the Crown Prince is now used for exhibitions of pictures. No admission is charged and all the other exhibitions in Berlin go on, too. Art pays, and, while that is the lowest form of recognition, it is the one that America could appreciate, but it doesn't understand it, while every other country in the world does. Paris is not an industrial city, and it has lived on its fine arts for 150 years."

Mr. Pennell entertains the view that New York should and could have an annual exhibition of pictures which would draw crowds as great as the baseball world's series. The class of visitors who would attend such an exhibition, he said, would mean not only greater sales of the works of artists, but would bring to hotels, shops, theaters and other businesses here much larger sums than the crowds attending a world's series.

In short, Mr. Pennell sees in such a project a means of making money for every one concerned. He points out that some years ago one man set out to collect the works of Whistler. The collection cost him about \$10,000. Recently that collection was sold for about \$500,000.

Thus the wise buyer at his proposed annual art exhibition would find his pleasure his profit, which, he added in passing, is doubly more than many could say who seek their profit in various stocks and fluctuations on the stock market.

The first step in this direction, Mr. Pennell said, is the execution of some such plan as that of Mayor Hylan of New York City for an art center where annual exhibitions could be held. He declared that the criticism that the Fifty-ninth street site for such an institution would not do because it would close a street is poppycock.

"Your own Municipal Building, striding Chambers street and enhanced in beauty by the arch thus created, is the living refutation of such talk," he said. "The city and State ought to join hands at the earliest possible moment and put that project through. It will mean real money to this city and State. London Paris, Venice and others of the large cities of Europe have learned this, but the people of New York seem never to have waked up to it.

"While this art center is being built the vacant wing of the Metropolitan Museum ought to be made available for the annual exhibition. The Metropolitan Museum isn't nearly doing the things for modern art it could do. It would make a long stride in the right direction if that new wing were properly utilized for modern American artists.

"Even Brooklyn and Chicago are ahead of New York in this respect. New York should wake up to the fact that art pays."

Mr. Pennell, who is an instructor at a New York Art School, recently lectured before the Society on the subject of etching, giving, at the same time, a practical demonstration of the use of the etcher's press. He was assisted by three of his students, from the Art Students League, New York.



Black and White Newspaper Illustration Introducing the Use of the Ben Day Machine

NEWSPAPER ADVERTISEMENTS AND FASHION DRAWING

By ROBERT H. SCHULTZ

Very little has been left unsaid when it comes to the "ways and means" of producing good black and white illustrations for newspaper printing, whether they be fashions or advertising illustrations. This issue, from its cover on through, contains several examples of this "line drawing art" which are worthy of the student's careful consideration.

For only in the actual sale of your drawings, and the satisfaction the newspaper editor or advertising agency feels in the use of them, is your work of any value. Newspapers, either weekly or daily, were

not always able to reproduce the fine effects which are now appearing in the large cities like New York, Chicago, Philadelphia, and Detroit; all "art centers," by the way.

"So much has been written," says one of the technical experts on the staff of *Printer's Ink Weekly*, "of a technical nature, on the limitations of newspaper printing that the advertisers have been rather afraid to experiment.

"The warnings," the weekly continues, "were not without justification, but it is nevertheless true that the artist who creates illustrations and embellishments of various kinds for poor paper reproduction can overcome some of these technical

obstacles and vastly beautify and improve the general tone of newspaper campaigns.

"And these campaigns have needed it. The tendency to slight them somewhat has been apparent for a long time to those who have the best interests of advertising at heart.

"It is neither just nor sound business to shrug the shoulders and remark, 'We can do fine things in our magazine campaign, but in the newspapers—it's impossible. Have line drawings made that will print and let it go at that.'"

Despite the fact that there is a large percentage of very poor line fashion work being done for the papers lately, there is also, you will notice, much that is good to a degree that is far beyond what was attempted prior to the World's War. Most of the men's and women's fashion illustrations are handled by huge syndicates which serve a paper in each city with their services.

Sometimes the same concern issues two or more services, such as the Murray's and the Advertisers' Cut Service, of New York City; both having, from the practical sales point of view, a good line of commendable sketches to offer their list of newspapers each week. Sometimes these companies receive their pay in cash and sometimes in advertising space.

The Advertisers' Cut Service, which designed one of the illustrations accompanying this article, does both, thereby serving in the capacity of an advertising agency as well. The drawing illustrates an advertisement for a "White Sale," or special offerings of ladies' undergarments, and similar sales. The grouping is simple—in plain black and white masses broken up by Ben Day work. An illustration of this type prints on the soft rough surface of a newspaper remarkably well; as does the crayon drawing used on the cover of this issue.

Nowadays the commercial illustrator is expected not only to do work which will print perfectly, but his technique must be snappy, individual, and up to date. The style of drawing pictured on page 7 is not being used to any great extent except by a few dealers in small cities who persist in purchasing a lot of "reissued electrotypes" at the instigation of a clever salesman.

A firm which does considerable clothing advertising expects a "style," a "treatment" all of their own—something "chic" and



This Style, Used by Small Dealers and Newspapers, is Now Very Little Used

attractive which, as soon as the readers' eyes peruse the page, instantly brand that particular advertising space as the offering of Messrs. So-and-So. We all know the work of Wallace Morgan, the artist who handles the Rogers Peet advertisements, of the poorly drawn but distinctive fashions of Moe Levy, Mitchell, the Tailor, and other cut-price New York tailors. The well-drawn advertisements featuring Monroe Clothes are also a landmark for the advertiser. All have characteristics, whether they be good or bad, which separate them and distinguish them from other advertising matter.

Now, if the matter, to be valuable, must be distinctive, why not make it good as well as distinctive? For in doing that the artist usually doubles the padding within his pay envelope. Neatness and promptness in the execution of your orders are things you should instinctively know are assets.

No one who has studied the problem will get far away from the argument that the greatest possible care must be exercised in the technique employed. The fussed-up pen drawing is almost sure to prove a disappointment. Half-tones, as we have maintained all along, are ever a gambling chance, although it is admitted that some recent experiments by engravers in coarse-screen effects, high-lighted half-tones, etc., bid fair to revolutionize even this department of reproduction.

Suppose, for example, we are laying out a commercial line drawing. It must be done in a certain degree of "hurry-up"

(Continued on page 14)



ETUDE DE NU

By G. HERVE

WINTER SALON, PARIS

PUBLIC'S CHANGING DEMANDS FOR ART WORK

By DAVID L. BLUMFIELD

The art sales in London are in full swing. Each art season in London is extraordinarily interesting to Americans here as showing the whims and fancies of fashion in pictures.

Last year everybody was literally crazy on the early Dutch school paintings. Works by Memline and Van Eyck brought thousands of pounds, the later Rembrandts, Franz Hals, and the painters of the Dutch renaissance vied with Van Eyck's pictures in the matter of superlative prices.

This year, fashion has swung completely round. People who a twelve-month ago made up their minds to sell the family painting by one of these masters are told today that it is not a good time to sell. The fashion this year is for seventeenth century Italian paintings of the religious school for those wonderful blue-cloaked Madonnas of Carlo Maratta, Guerchino, Sassaferato and Suardi.

Last year nobody would look at a seventeenth century Italian picture. Last year, too, you could have bought a hundred pound Carlo Maratta or a similar Sassaferato for twenty or thirty sovereigns. To-

day those pictures are fetching their full price.

A friend of mine, some eighteen months ago bought a Madonna and Child, painted very beautifully by an obvious Italian master of the seventeenth century. The price was seventy-five dollars!

He took it home, and on examination found it to be a Carlo Maratta, which had once belonged to one of the Dukes of Kent in the eighteenth century. He took the picture to a famous connoisseur who told him that when the Duke of Kent bought the picture he gave six hundred-odd pounds for it, but that as the fashion for religious pictures had "gone west" he would be lucky to get \$25.00 at any reputable auction for it.

That was about eighteen months ago. Today pictures by Carlo Maratta are fetching from five hundred to a thousand pounds.

Human nature is a funny thing. My friend, now that he knows he can get thousands of dollars for his \$75.00 painting flatly refuses to part with it.

But fashion plays funny tricks with other things besides pictures. Take armour for instance. When Sir Guy Laking, keeper of the King's armoury, died three years ago, and his collection was sold, the prices were absurdly low for eastern arms and armour, while the European stuff was almost prohibitive in price. Wonderful katanas—the fighting, two-handed swords of the old-time Japanese Samurai—sold for a few pounds; Persian scimitars dating back to Haroun al Raschid, with wonderful Damascus arabesques cunningly worked into their blades; helmets, their camail wrought of silver and silver gilt chain armour, fetched but little more. On the other hand, the European war harness was utterly beyond the reach of anyone but the very rich.

To-day, again, things are exactly reversed. Eastern arms are bringing in the money, while European stuff is practically going begging.

A Japanese sword dated 1256 by one of the most famous smiths in old Japan, sold last week for one hundred and fifty pounds. That same sword, two years ago, sold at the identical sale rooms for a five pound note.

"What makes the change?" asks the *United Press*.

PEN AND INK
DRAWING

By
CHARLES W
SMITH



THE UNITED Y. M. C. A. SCHOOLS

By FRANK R. SOUTHARD

The following article and criticism has been especially prepared for the "Y" students, but questions from any of the readers will be answered in these columns.



Commencing with this issue the Commercial Art and Show-Card Writing Courses of the Extension Division takes pleasure in announcing a department in the AMERICAN ART STUDENT AND

COMMERCIAL ARTIST that will be of interest to all the "Y" students and all other readers anxious to advance themselves in art work.

Instead of offering prizes for the best work done the school has decided that it will reproduce two of the best drawings sent in each month by the students, which will be of more practical value to the students thus honored as well as helping all the students.

Each month the instructors will pass upon the work of the students. The first two will be reproduced and the winners will receive proofs of their reproductions which may be of value for study purposes and of especial value in submitting samples in order to obtain positions or orders for drawings. The next ten will be placed in a second award group with names and addresses followed by an Honorary reward group of ten names. This will lead to keen competition among the students to have their work published or mentioned.

Keen business men are always on the lookout for fresh ideas or talent. Students must appreciate that this method of conducting awards will tend toward giving practical experience with the possibility of bringing the business man or outlet for work in touch with the ambitious students.

The school feels that there are so many good things of real sincere and practical value in the way of written experience or suggestion in the other columns of the magazine that the whole co-operative idea will meet with instant approval.

The drawings will be criticised so that all the students will receive the benefit of the criticisms. Errors will be shown and comments made which will show the students what to avoid as well as how certain methods of technique or rendering reproduce. This method of showing what the students are doing will give each student a chance to measure his work accordingly. It will be inspiration for each of the students. It will

SILHOUETTE
FROM THE
London News



DRAWN BY
FRANK J. CORBETT

show that the "Y" courses are demanding results which have all the touches of professional work as well as the highest ideals in art.

Articles will be prepared which deal with problems which are not often taken up as well as school notes and articles about the lessons.

Questions are invited from the "Y" students or readers. These may be sent to the editor. The replies will be printed in the columns.

The United Y. M. C. A. Schools feel that by this practical co-operative method of magazine and school a real service can be rendered of great value.

Owing to the fact that this is the initial appearance of this department time did not allow all the students to compete, therefore the drawings reproduced have been chosen at random from recent work on hand which were typical of the average response to the problems called for in the lessons.

Pen and Ink Drawing

The reproduced pen and ink drawing is by Charles W. Smith of Waynesboro, Virginia, a student of the Commercial Art Courses of the Extension Division, who thought it worth while to take a course in Salesmanship and Advertising as well as the Commercial Art Course with the "Y" schools to get a business slant on the art world which he has since started to put to

practical use by starting a gift shop of his own. Naturally his artistic temperament and his keen sense of appreciation of things beautiful plus the ability to handle the business in a know-how-manner has made his venture very successful with many opportunities for using his ability to draw bobbing up from time to time.

The drawing is an original made from a little photograph in response to a lesson of the Commercial Art Course. The problem calls for rendering pen and ink sketches from photographs which may be used in newspaper work or in magazines. Many opportunities and outlets for work of this character present themselves. A newspaper may get a murder case, fire, historical or political story which is worth a drawing—especially where the news interest is apt to become national or international in character. Time is an element which enters into the work. Most papers are after a "scoop". The moment the news comes in in the form of a "lead" or "story" an artist is assigned to the job. If local, the artist may be able to go out and get the sketch direct. A photo may help and as a rule is most often used. This may often be found in the newspaper "morgue" or library of clippings. Of course the photograph may be used as a halftone, but in newspaper work owing to the rapidity of printing this reproduction generally results in a smudged

incoherent effect. Although a pen drawing costs a bit more, the artist's time plus the cost of cut, the results warrant the expense.

Drawings made for newspapers, if of a place, should show general characteristics and atmosphere. The artist can manipulate his center of interest always so vital to a picture. It gives a chance for vignetting important details or omitting unnecessary objects which distract and which really aid the story by their omission. Mr. Smith has handled his drawing in a freehand, easy, sketchy manner. His lines are far enough apart. He has avoided crosshatching which unless carefully done always fills up. His lines are sure and firm and the whole drawing is free from a scratchy effect. One or two figures would have added interest—the idea being to get as much human nature interest as possible into the picture. The clothes lines with the morning's wash aid a bit in this direction. One whiff of smoke would show that somebody was "at home". In doing pen and ink work for newspaper work, lines have a tendency to spread and thicken a bit. Of course on high-grade calendered paper such as used in this magazine the pen drawing reproduces clean and sharp—due to the longer period of time allowed for "make-ready" and care of ink fountains and other problems entering into the reproduction.

When working from photographs the tendency is to get the drawing photographic. This is the one thing that should be avoided. Mr. Smith has been able to accomplish this.

Silhouettes

The silhouettes are by Frank J. Corbett of Dorchester, Mass. These have been made in response to lesson problems. The study of silhouettes is very interesting and very important. The more a student can come in contact with this work the greater will be his ability to handle problems which involve black and white or color.

The large drawing has been taken from a reproduction in color from the *London News*. Mr. Corbett has taken the painting in full color and has rendered this in black and white which gives a very effective touch

with white paper. There is a lot of life and action. There is a "snap" and a "go" to the work. The figures are well constructed, which is very important. The little silhouette of our oriental brother is free from any "Chinese blues". These little touches in black and white or the reverse brighten up pages and leave something to the imagination for the reader to fill in, which is always a good way to attract attention. The story has to be told in the quickest way possible. It is the most direct method to get a message across to the public. Business men will buy these silhouettes where they would hesitate to invest in more expensive drawings. Silhouettes have a way of getting a message across where more complicated drawings with lots of detail which tell more are not so effective.

If students would stick more to the silhouette suggestions, even in color work, they would find a lot of their worries and problems would vanish. The great trouble is that most of us see too much detail and get lost in trying to graphically express it. Stick to silhouettes. Even a little child gets the message. This is what business men want.

An Old Silhouette

(Margaret E. Sangster in *New York Sun*)

A slip of somber paper fashioned primly
Into the semblance of a young girl's face,
Set on a neck that rises strongly, slimly,
From out a quaintly fluted frill of lace—
Long lashes, sweeping down in wistful
fashion,
A short, straight nose, and lips that almost
smile;
An echo of youth's pride, and hope, and
passion,
And of youth's joy that stays so short a
while!

A slip of paper—just a veiled suggestion,
Of all that might have been so long ago;
A fragile shell, a softly whispered question,
An answer that our hearts may never
know . . .
A hint of laughter, touched with sudden
tears,
A shadow, reaching out across the years!

FROM
"PUPPY DOG
TALES"



COURTESY
MACMILLAN
COMPANY
N. Y. C.



Drawn by George Bridgman
FROM HIS BOOK "CONSTRUCTIVE ANATOMY,"
BY PERMISSION

ANATOMY, MODELS AND EVOLUTION

By ALBERT VITTEK

This article, written by one of the "head artists" who has served on the staff of every worthwhile daily paper in Baltimore, Md., is the eighteenth of a series written with the sole idea of aiding and inspiring art students. Some students have criticized us severely for continuing this series, but the great majority of them are anxious for us to continue a while longer.

Just as the study of mathematics and geometry makes the application of dynamic symmetry to your art work a bit easier, so does the study of zoology and evolution aid in the study of anatomy. For obvious reasons all mammals and quadrupeds are structurally related, to a greater or lesser degree.

The student's studies should include the use of anatomical designs and casts, physiology books, photographs, casts, the living model, and books. Not long ago I saw an illustration, which, as I afterward learned, had brought the artist a fairly good price, published in one of our national magazines.

The scene was laid in a jungle—two figures were introduced, a woman and a huge ape. The foliage, trees and underbrush were well handled, the black and white wash was crisp and clear cut, the sunlight broke through the overhead branches with a lively charm, and the figure of the woman was well modelled, full of action and bore the look of horror on her face that the story properly called for.

But the gorilla, or ape—well, it just "wasn't," if the editor will allow me to put it that way. Lacking good photos, a stuffed beast, or even good diagrams, the artist had constructed a beast over the skeleton of a man. The face on his ape was brutal and realistic, but the body, big as it was, left only the impression of a large and very hairy fat man. In that creation the picture became not only grossly inaccurate, but was obnoxious and most objectionable to the readers of that magazine.

Apes can't be secured as models as easily as men can, but "breathes there a man with soul so dead" who can't secure a good book on whatever subject he is interested in, at little or no cost? In the illustration which accompanies this article George Bridgman has shown us the back of a man. Sketchy in the extreme, it is true, but the poorest amateur living knows it is a man because Mr. Bridgman has known, felt, and executed the fact that underneath the skin there is the skeleton of a man—not of an ape, or of a bunch of cubes and triangles.

Dress up the skeleton of the gorilla shown on page 11; put an outline around it if you will; roughly sketch in the flesh and muscles. When you have finished, ask yourself this: "Is there any doubt but what that is the skeleton of an ape underneath my drawing?"

Do you realize now the value of studying animal life from the outside and inside, to put it plainly? I was surprised when the young woman in charge of the book department told me of the large number of books, sold at various prices and written by so many different authors, on the subject of anatomy, even to Winsor and Newton's book, "Anatomy of the Horse." It is a good omen for the coming generation of students, thousands of them, who must fill the shoes of the present Leyendeckers,

Wyeth, Pennell, Bellows, Henri, McMein, Townsend, Giles, Cole, Valley, Christy, Johnson, Darling, Turner, and a legion of others.

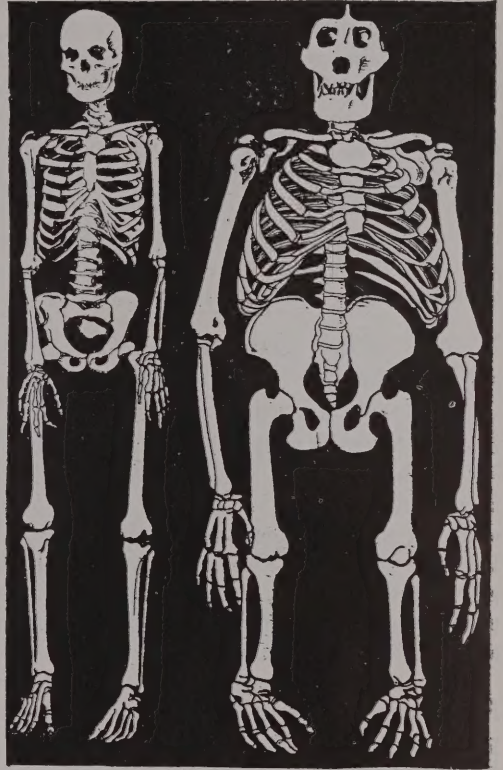
Some few years ago when I had cause for observation and inspection there were three principal art schools in my home city, Baltimore; the Maryland Institute (which corresponds to the Art Students' League of New York, the Academy of Fine Arts of Philadelphia, and the Art Institute of Chicago); the Charcoal Club, and the Keystone Art School.

Every one of these schools were under the guidance of instructors trained in different parts; each school had different ideas, each different hours of study and length of term, etc. But they all agreed in this one thing, as do all other schools—that to draw good forms and paint them on canvas, one must learn anatomy and bodily construction long before one attempts portraying these outlines and trying to sell them. Please bear that in mind.

But you say, "I can't get a model." I care not where you may be, it is not impossible. At the Graphic Sketch Club, in Philadelphia, where M. L. Blumenthal taught, the students (young men) took turns posing for each other in the life class; this has been done in scores of other schools and studios. If you've no school in town or near you, and there are several young artists, it ought not to be hard for you to get together, find a large room where you can get a good white overhead light in the evenings, or daylight on Saturday afternoons and Sundays, in which to study. Buy the best books you can out of a joint fund—take turns on the model stand, and aid each other in the correction of your work. Above all, pay no attention to the discolored, and freakishly distorted creations offered in some magazines by the futurists, ultra-modern-impressionists, and cubists.

The craze for futurist and cubist art in Germany is reported to be waning with the result that the artist's model is again in demand. The Dresden Art Academy is searching the country for girls and young men to fill the ranks of this almost deserted profession. In the practice of the ultra-modern forms of art there is no place for the artist's model. The human body is what you care to make it.

Distortion can never be art, whether it be



Skeleton of Man and Gorilla.

distortion on canvas, in stone and bronze, or in the written word. The Greeks knew that 2,500 years ago. In a little while the painters and sculptors who have been following the mirages of futurism and cubism will know that they might just as well have busied themselves with making mud pies.

To be a successful artist in the new forms it is not necessary to know the human body nor to appreciate its repeated revelations of beauty. The cubist sculptor has no need to understand anatomy; he makes his own anatomy. The cubist painter has no need of living forms for his guidance; he can learn his drawing in Euclid.

Leonardo da Vinci, famous painter of the "woman with the million dollar smile," was the best physiologist of his time and made anatomical drawings of human bodies which he dissected with his own hands.

When men begin the practice of distorted forms of art it means simply that they are bored; that the color and form of the material world no longer delight them. It means they have for the time being lost the power to look freshly on life and to see how commonplace the miraculous is.

Forgetting that the trouble is with themselves, they make the blunder of supposing they can change the aspect of the world with a pair of crazy spectacles.

And if you've got a real love of drawing in your heart and mind, go out, in spite of everything, and do the thing right, with the right materials and supplies, the right inspiration, and the right companions. In that way only is success assured of a welcome.

NEWSPAPER ADVERTISEMENTS AND FASHION DRAWING

(Continued from page 7)

in order to make money as well as satisfy the demands of, let us say, a fussy syndicate manager, if there be such a man. The drawing should be made from one and a half to twice the size of the finished engraving—never less, except under the most unusual circumstances, and then the exception but proves the rule.

Use a smooth grade of illustration board for your work, or a heavy grade of good pen-and-ink paper. All of your pencil lines must be light, and your pen work firm, crisp and yet free in its movement. "Make your line sing," as one artist expressed it. Don't be afraid of strong blacks—outline them carefully in your fashion drawing and fill them in with a good grade of India ink, using a red sable brush. Some inks have a tendency to lighten—an experiment with several brands will soon show you which is best adapted for your own style of rendering.

India ink can be thinned out by the use of a little ammonia; never use water in the waterproof ink. This suggestion sounds foolish, but not to scores of students who still try, and unsuccessfully, to do it. Or, if you want a good, rich black which will flow freely from your brush, keep a bottle uncorked for a while in your studio or work-room, and let a lot of the water evaporate. The bottle should be kept in a firm, solid holder so that it will not spill. (Holders like these are sold by various art supply stores; consult the advertising columns.)

So much of the success of your work, and the success of the printed picture, depends on good materials and ideal conditions secured by the artist at the time his work was done. Keep in good health, retain your sense of humor, learn at least

one new thing every day, and keep confidence in yourself and your ability. The pay envelope will take care of the artist who creates good work.

Scholarships to be Awarded at the Art Students' League of N. Y.

A Scholarship Competition open to all art students in the United States, with the exception of those in New York City, will be held at the Art Students' League of New York, on March 23, 1923.

Ten scholarships will be awarded to that work showing the greatest promise. Work in any medium, from life, the antique, landscape, etching, portrait, illustration, composition, also photographs of sculpture, may be submitted. All work should be forwarded so as to reach the League not later than March 15th, and must be sent with return express or parcel post charges prepaid.

Students entering for this competition are urged to send the most comprehensive exhibition possible, to facilitate the work of the Jury. It will be readily understood that the work covering the widest field of art expression will best enable the Jury to judge of the individuality and promise of the prospective student. The League wishes to emphasize that the Jury will be guided in making their awards not by the degree of proficiency displayed by the applicants but by an effort to find interesting individuals whose strength the League desires to add to its own. The scholarships so given will entitle the holder to free tuition in any two classes of the League during the season of 1923-1924. The Jury will consist of the following instructors: George B. Bridgman, Dean Cornwell, Edwin Dickinson, Guy Pene DuBois, Frank Vincent DuMond, Fred W. Goudy, Robert Henri, Charles R. Knight, Richard F. Lahey, Leo Lentelli, Hayley Lever, George Luks, Kenneth H. Miller, Wallace Morgan, Joseph Pennell, John Sloan, Duncan Smith, Allen Tucker, William von Schlegell, and George E. Wolfe.

At a recent artists' ball in Chicago a young lady was heard to remark, "Here we are, selling kisses to raise money, and she's bootlegging 'em free in the conservatory."



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*“The head upon which all the ends
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La Gioconda—that masterpiece of Leonardo da Vinci’s—has been called “the ancient picture time has chilled the least.” Yet the lips and cheeks, now so wan, once had a flush of magic crimson.

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STUDENT'S
DRAWING



IN BLACK
AND WHITE

COMPETING WITH OURSELVES

By J. OGDEN ARMOUR

It is hard enough to compete with the other fellow.

But the hardest job any man has is to compete with himself.

There is no mystery about competing with others. They beat you, or you beat them, and that's all there is to it. Everybody sees the results. But a man may be thoroughly outdone by himself without recognizing the cause.

There are several danger signals which we may all watch, however; and they will guide us.

First, we should beware of being dilatory. Putting things off is one of the sure indications that our feet are on the brink of the "slippery slope." It is easy to deceive ourselves. We say we are "waiting for the proper inspiration." Or we allow ourselves to think we are "too busy" to attend to this or that—meanwhile sorting out all the easy things to do and sidetracking the jobs that are hard or distasteful.

Inspiration comes from action. It is the result of making up one's mind to take the plunge. Resolve, for instance, that you are going to call today on the hardest prospect you know; see for yourself if that won't start your wits to working, or pick out the hardest job on the schedule for today's program—and go at it. Then note how mountains of difficulties fade away.

Some men never have "inspiration" and never do big things—not because they lack the ability, but because they can't make up their mind to act.

Another danger signal is losing interest in one's work. This is a red flag that denotes calamity ahead. No one ever yet

yet lost interest in a job at which he really worked up to the limit of his capacity—unless he happened to be a misfit. And the misfits are very few compared with those who grow stale through indolence. Don't ask yourself if you are a misfit. Ask, rather, "Am I doing my work to the limit of my ability?"

It is when we quit working our job and it begins to work us that we get bored. We don't get something for nothing in this world—least of all do we get happiness out of our daily tasks without paying the price of good hard work.

Another danger signal is the hankering after changes. It is the old, old story of pastures that always look greener on the other side of the fence. Some do well as long as their work has newness and novelty. But about the time they have gained experience and are prepared to make their efforts count, they get the "wanderlust." They make good apprentices but not mastercraftsmen.

A prosperous business never ceases to grow and make room for those who demonstrate their merit. It is only when the man himself ceases to grow that he finds his opportunities limited, and feels the urge to seek other fields. It is only then that he gets jealous of other men's successes.

How we deceive ourselves when we think that the other man's job is free from grind and drudgery! And if we can't stick to the job we have until we have grown out of it, how could we stick to a larger job that carries weightier responsibilities and sterner exactions?

Being dilatory, growing "stale" on the job and hankering after changes are temptations that come to all men. There are no favored few who escape. Only, some

overcome them and succeed, while others yield to them and go down in defeat.

So let's be honest and frank with ourselves by calling these temptations by their right name—which is mental laziness. Let's give heed to the danger signals. Overcome the obstacles within and the obstacles without will be easily conquered. As the old maxim has it, "He that ruleth his own spirit is greater than he that taketh a city."

HOW TO SUCCEED

An Editorial

Our country spells opportunity. The door of success is never closed to the man, or woman, who wants to get on, and is determined to make good. Everything depends on your energy, your honesty, your health, your enthusiasm, and your determination.

My advice to a young man or woman, starting out in the world, is to select some avenue of human endeavor congenial to your hopes and ambitions, and then follow it without deviation to the end. Sooner or later your efforts will be crowned with success.

Do not try to do too many things, because if you do, the chances are you will do none of them well. Do not be a "Jack of all trades."

Select carefully what you think you are fitted for, and what you want to do. Then stick to it. Make up your mind to do it. Have no fear. Have confidence in yourself. Do not get discouraged. Learn to do one thing well. Try to be first in that one thing. Make up your mind to know all about it that can be known—no matter what it is. Keep at it. Keep knowing more about it than any one else. By being great in one thing, people will think you are great in many things.

Only the very few can be great in several things. So select your vocation in life—and keep saying in your mind you are going to be the most successful person in the world in that line of human endeavor. If you still stick to it; never lose faith in yourself; never lose sight of your destination; never lose confidence in your ability; the time will come when you will succeed far beyond the dreams of your most sanguine expectations.—Former Governor William Sulzer in "Roycroft", East Aurora.

Start Right!

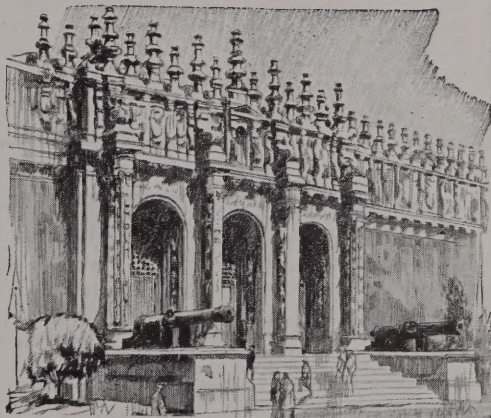
Many sketches are never accepted—turned down because the artist did not understand the peculiar requirements of the advertising medium for which his work was made.

There are two ways to learn. One by sad experience and lost time, and the other by finding out from reliable and authoritative sources the practical requirements and limitations of the medium. For Poster Advertising one can start right and keep right by reading "The Poster", closely and intelligently. The trend of poster art, what the advertisers are using, coupled with intelligent criticisms by authorities keep you on the right path all the time.

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COMING ISSUES

The May number will be the Summer School Number and New England Number combined; this edition will be on the news-stands around April 25th and copy for it must be in by the 5th of April. We have secured an excellent article on illustrating, by one of America's best known illustrators; it will appear in an early issue, and is but one of the many good things to be run within the next twelve issues. If your subscription is expiring be sure to renew at once.

TRUTH

Whoso tells the truth dully, he treats a noble friend most shabbily; for truly the truth deserves cloth of brabant and cloak of ermine. Yet is the dullest truth better than the cleverest insincerity. This applies to art as well as to anything else.

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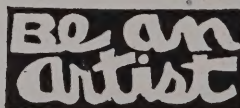
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Offers Plea for Arts University

Robert Lafferty, architect, described his plan for a Memorial University of the Arts at a recent session of the New York City Federation of Women's Clubs in the Hotel Astor. The building, he said, would contain the record of every citizen of New York who served in the World War, facilities for the teaching of the arts, a forum for community recitals, lectures, etc., and a grouping of "the votive structures," so as to complement each other in an architectural, artistic and educational ensemble."

The estimated cost is about \$9,000,000. The building would be located at Fifty-ninth Street and Seventh Avenue, overlooking Central Park, New York.

If the soldiers and sailors had been given the bonus they were entitled to, many of them would now be studying in some of the three hundred art schools in America. It is presumed, should the Arts University idea be carried out, that the school department would be much similar to that of the Beaux Arts of Paris, France, a duplicate of which is badly needed in America.

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They look, and see nothing but an expanse of bare canvas. They ask:

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"That? Why, that represents the passage of the Israelites through the Red Sea."

"Beg pardon, but where is the sea?"

"It has been driven back."

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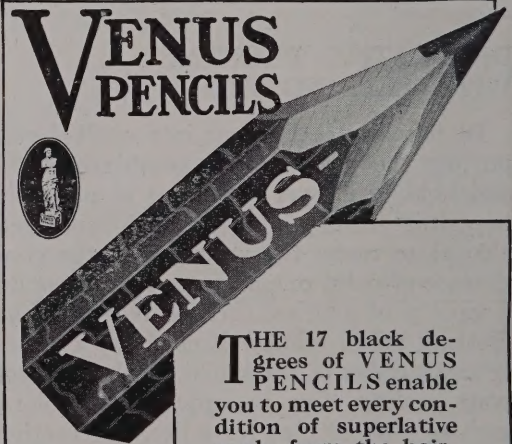
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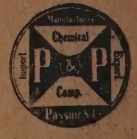
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